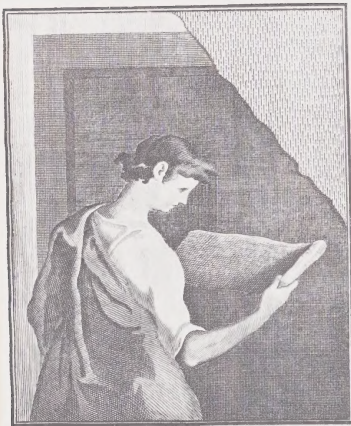


MARBLES AND BRONZES


IN THE

BRITISH MUSEUM





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BRITISH MUSEUM

# MARBLES AND BRONZES

FIFTY-TWO PLATES FROM SELECTED SUBJECTS

IN THE DEPARTMENT OF

GREEK AND ROMAN ANTIQUITIES

EDITED BY H. B. WALTERS, M.A.,

KEEPER OF THE DEPARTMENT

THIRD EDITION

LONDON:

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1928

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## PREFACE

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The series of plates here published was originally designed for sale singly, but it was also thought well to issue them as a bound volume, with a brief commentary. The text has been slightly revised in the present edition, and two of the original series of fifty have been omitted. Four plates of new acquisitions have been added in their place, making a total of fifty-two. These alterations have necessitated some renumbering of the plates.

The student who wishes to pursue the subject in detail is referred to the *Catalogue of Sculpture in the British Museum* by A. H. Smith (1892-1904), a revised edition of which is now in preparation, and to the *Catalogue of Bronzes in the Department of Greek and Roman Antiquities* by H. B. Walters (1899).

A fuller commentary on the bronzes (Plates 44-51) will also be found in the *Select Bronzes* (1915), in which these subjects are repeated.

The Parthenon is not included in the present series, since its sculptures are represented in the large work, *The Sculptures of the Parthenon* (by A. H. Smith, 1910), and elsewhere. The Portland Vase (Plate 52) cannot properly claim a place in the series, but its inclusion in the volume will probably be acceptable.

H. B. WALTERS.

10th January, 1928.







# LIST OF PLATES.

[NOTE.—Except in the case of Plates 1–2, the references to the *Catalogue of Sculptures* are to the edn. of 1892–1904.]

## PLATE.

1. Relief from the west side of the early Lycian Monument known as the Harpy Tomb. The tomb chamber surmounted a shaft, and was enclosed by four sides with external reliefs. The west side has a small doorway into the chamber, surmounted by a relief of a cow suckling a calf. Three women, with offerings of a pomegranate, flower and fruit, and an egg, approach an enthroned figure with flower and fruit. At the opposite end of the relief is a corresponding figure with a libation bowl. The interpretation of the relief is uncertain, but the subject is probably an act of adoration of heroified ancestors. Early Greek sculpture, of about 510 B.C.

From Xanthos in Lycia. *Cat. of Sculpture* (1928), I. No. B 287.

2. A young Apollo, of athletic type. About 490 B.C. This is one of the most advanced of a class of nude male figures, in which there is some uncertainty whether the subject represented is god or athlete, since the same sculptural type served for both purposes.

From the collection of Viscount Strangford. *Cat. of Sculpture* (1928), I. No. B 474.



FIG. 1.—THE DISCOBOLOS CORRECTLY RESTORED (PLATE 4).

3. Apollo, of an early Attic type. This is a copy of a lost statue (of about 460 B.C.), which cannot now be identified with certainty. The right hand held a thong (perhaps for twisting round a boxer's knuckles) which is preserved on the surface of the tree stump.

From the collection of Count Choiseul-Gouffier. *Cat. of Sculpture*, I. No. 208.

4. The Discobolos (or disk-thrower) of Myron. The head is antique, but does not belong to the statue. It is, in fact, a replica of the Rogers Head, No. 31. The head should be of an older sculptural style and the correct pose should be such that the eye follows the right hand (*cf.* Fig. 1).

From the Towneley Collection. *Cat. of Sculpture*, I. No. 250.

## PLATE.

5. The Diadumenos of Vaison. Statue of a young athlete tying a fillet round his head (Greek *diadoumenos*, "one who binds himself round"). A replica of a famous work by the sculptor Polycleitos of Argos. The original was a bronze of about 450 B.C.

From Vaison, in the South-East of France. Purchased in 1870. *Cat. of Sculpture*, I. No. 500.

6. The Farnese Diadumenos. The subject is the same as that of the preceding plate, but the type is different, and probably Attic. The youth is slighter and younger.

From the collection of the ex-King of Naples, formerly in the Farnese Palace, Rome. Purchased in 1864. *Cat. of Sculpture*, I. No. 501.



FIG. 2.—BUST OF PERICLES (PLATE 8).

7. Figure of one of the so-called Caryatids of the Erechtheum at Athens. This Athenian maiden and five companions served as architectural supports for the south portico of the Erechtheum, on the Acropolis of Athens. The figure is so lightly and easily poised, with one knee slightly bent, that no sense of fatigue is conveyed to the spectators. On the other hand, the statue, with its ample breadth and pronounced vertical lines, forms a satisfactory architectural member.

Female figures thus used in architecture were called Caryatids in later antiquity. In an inscription (shown in the Elgin Room) with the report of Commissioners appointed to survey the Erechtheum the figures are merely called "maidens." About 415 B.C. Elgin Coll. *Cat. of Sculpture*, I. No. 407.

8. Bust of Pericles, with the helmet of an Athenian general. The name is inscribed, in characters of about the 2nd century B.C. (*cf.* Fig. 1). It is possible that the portrait is copied from a work by the sculptor Cresilas, which is known to have stood on the Acropolis of Athens.

From the Towneley Collection. *Cat. of Sculpture*, I. No. 549. See also Arndt, *Griechische Porträts*, Nos. 411–416 (text).

# LIST OF PLATES.

## PLATE.

9. Head of Asklepios, god of Medicine. A colossal ideal head. The type might be that of Zeus, but it also corresponds with various representations of Asklepios, and the head was found in company with two votive inscriptions to Asklepios (or Aesculapius) and Hygieia. Middle of 4th century B.C.

Found in Melos (1828) and purchased with the Blacas collection (1867). *Cat. of Sculpture*, I. No. 550.

10. Mausolos, Prince of Caria, and his wife Artemisia. She, on the death of her husband (353 B.C.), began the construction of a splendid tomb, which bore his name, being called the Mausoleum, and was the origin of the modern word mausoleum. The structure consisted of a base, and a colonnade surmounted by a pyramid, which supported a chariot

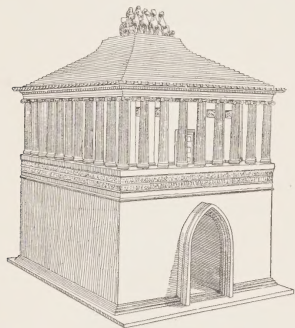


FIG. 3.—THE MAUSOLEUM (PLATES 10-12).  
(*Brit. Mus. restoration of 1927*).

group. These statues of Mausolos and Artemisia are believed to have stood in the chariot (*cf.* Fig. 3).

Excavated by Sir Charles Newton on the site of the Mausoleum at Halicarnassos in Asia Minor, in 1856. *Cat. of Sculpture*, II. Nos. 1000, 1001.

11. Forepart of a colossal horse, being one of the horses of the chariot group of the Mausoleum described above (No. 10). The original bronze bit and bridle are preserved.

*Cat. of Sculpture*, II. No. 1002.

12. Equestrian torso from the Mausoleum. A figure in Oriental dress, with trousers and short girded tunic, has a firm seat on a rearing horse, and grips the reins with clenched left hand. This striking fragment of what must have been a splendid piece of sculpture was found within the area of the Mausoleum (see above, No. 10).

*Cat. of Sculpture*, II. No. 1045.

13. Nereid (or sea-nymph) running over the waves. Between her feet is a sea-bird floating on the water, but it is not easily distinguished, since the head and wing were separate pieces of marble, now wanting. The statue is derived from the so-called Nereid Monument at Xanthos in Lycia. This was a splendid tomb of the beginning of the 4th century B.C., in which Nereids occupied the spaces between the columns of its colonnade.

Discovered and obtained by Sir Charles Fellows, 1838-42. *Cat. of Sculpture*, II. No. 912.

## PLATE.

14. Sculptured drum, from the lower part of one of the columns of the great temple of Artemis (Diana) at Ephesus. This was a peculiar architectural feature which occurred in both the older and later temples of Artemis, but is rarely found elsewhere in Greek buildings. The subject of the relief is uncertain. According to the interpretation commonly received, Alcestis, the wife of Admetos, who gave her life to save her husband, is being called back to the upper world by Hermes. Death (the winged figure with a sword on the left) gives his consent. About 325 B.C.

Excavated by J. T. Wood, 1871. *Cat. of Sculpture*, II. No. 1206.

15. Demeter of Knidos. This statue was found within a *temenos* or sacred enclosure dedicated to Demeter and certain other deities at Knidos in Asia Minor. The figure can hardly be other than Demeter, pensive and sorrowful for the loss of her daughter, Persephone. A work of about 350 B.C.

Excavated in 1858 by Sir C. T. Newton. *Cat. of Sculpture*, II. No. 1300.

16. Demeter of Knidos. The head alone. (See above, No. 14.)

17. Socrates. This statuette is probably the oldest representation of the philosopher, dating from about the end of the 4th century B.C., and is therefore not far removed from a contemporary portrait.

Said to be from Alexandria. Purchased in 1925. *Journ. Hell. Stud.* XLV. pls. 10-13.

18. Socrates. Side view. (See above, No. 17.)

19. Apollo, as a lyre-player (*citharoedos*), resting from his music. The right hand lay on his head. Copied from a lost original, probably of the 4th century B.C.

The present figure is made up of 123 fragments, and was found by Capt. R. Murdoch Smith, R.E., and Commander Porcher, R.N., in 1861, on the site of the Temple of Apollo at Cyrene (N. Africa). *Cat. of Sculpture*, II. No. 1380.

20. Endymion, the shepherd boy, asleep on Mount Latmos, where, according to the legend, he was nightly visited by Artemis (Diana). Graeco-Roman sculpture, of the 1st century A.D.

From Roma Vecchia. Towneley Collection. *Cat. of Sculpture*, III. No. 1567.

21. Aphrodite (or Venus). The arms are restored, and their original positions are unknown. An early Graeco-Roman copy of a lost original, perhaps of the 4th century B.C.

Found at Ostia. From the Towneley Collection, and commonly known as the Towneley Venus. *Cat. of Sculpture*, III. No. 1574.

22. Hermes (or Mercury). Probably copied from a lost work of the school of Praxiteles. Several other copies are known, which prove that the original was a work of importance. The feet are restored.

From the collection of the ex-King of Naples formerly in the Farnese Palace, Rome. Purchased 1864. *Cat. of Sculpture*, III. No. 1599.

23. A Mourning Woman, closely draped in a large mantle, and finely composed. The type is of the 4th century B.C., but the date of the statue must be later, about the 1st century B.C.



# LIST OF PLATES.

- PLATE.  
The base is inscribed with the name of Maximina, wife of Sextilius Clemens.  
Purchased in 1907, from the collection of the Duke of Sutherland at Trentham Hall.
24. Head of young Dionysos (or Bacchus). Youthful head with a languorous expression, and flowing curls about which an ivy wreath is twined. The eyeballs were originally supplied in ivory or glass. Worked to fit into a socket on a statue. Late Hellenistic work.  
Found near Rome. Purchased 1879. *Cat. of Sculpture*, III. No. 1627.
25. Bust of young Herakles, wreathed with poplar. Probably a Graeco-Roman copy from a work of the school of Scopas (4th century B.C.). It has lately been ascertained that the complete statue from which this head is derived represented Herakles standing in an easy attitude, with the club in his right hand resting on the head of the boar of Erymanthos (see *Rev. Archéologique*, 5th Ser. vi. p. 460).  
Found at Genzano. Towneley Collection. *Cat. of Sculpture*, III. No. 1731.
26. Figure of a boy. The interpretation has been much disputed, but the subject may be a victorious boy athlete, after an original of the school of Polycleitos (5th century B.C.).  
From the collection of the sculptor Richard Westmacott. *Cat. of Sculpture*, III. No. 1754.
27. Bust of Aphrodite. The type is that of the Praxitelean Aphrodite of Knidos, and it is probably an early copy, about the 3rd century B.C.  
Bought in 1924.
28. Bust of Aphrodite. Side view. (See above, No. 27.)
29. Head of a Gaulish warrior, with the long hair, heavy eyebrows and moustache that mark the Gaulish type in ancient art. The work is after an original of the school of Pergamon (late 3rd century B.C.).  
From the Towneley Collection. *Cat. of Sculpture*, III. No. 1770.
30. Germania (?). Female head of a barbarian type, perhaps a personification of Germania. Second century after Christ. Presented by the Hon. Mrs. Damer. *Cat. of Sculpture*, III. No. 1771.
31. Heroic head. The statue to which this type of head belongs is that of a figure (formerly called Jason or Cincinnatus, but more probably Hermes) binding a sandal. Perhaps of the school of Lysippos (4th century B.C.).  
Found at Ostia, and restored by Flaxman; once in the collection of Samuel Rogers. *Cat. of Sculpture*, III. No. 1785.
32. Meleager. Heroic head, on a modern bust, of the type of the Meleager of the Vatican. A copy of a 4th century work. Purchased in 1906 from the Carlisle Collection.
33. Head of Alexander (?). Youthful head, with locks of hair rising in the middle of the forehead and falling to each side, and prominent brows. The head has been commonly known as Alexander, but its agreement with other renderings of the portrait is not very close, and it may be that the head is a 4th-3rd century work, influenced only by the traditional treatment of the head of Alexander.  
Bought in 1879. *Cat. of Sculpture*, III. No. 1858.
- PLATE.  
34. Head of Julius Caesar (100-44 B.C.). He is shown in later middle age.  
Bought in 1818. *Cat. of Sculpture*, III. No. 1870.
35. Bust called Antonia or Clytie. This famous bust used to be fancifully known as Clytie, a deserted love of the sun-god Helios. It is, however, evidently a portrait of a lady of the Augustan age, as shown by the dressing of the hair. It has been identified as Antonia, daughter of Mark Antony, and mother of Germanicus (36 B.C.—circa 38 A.D.).  
From the Towneley Collection. *Cat. of Sculpture*, III. No. 1874.
36. Bust of Augustus (63 B.C.—14 A.D.).  
This bust was once in the collection of Edmund Burke. *Cat. of Sculpture*, III. No. 1877.
37. Bust of Trajan (53-117 A.D.).  
Found in the Roman Campagna. From the Towneley Collection. *Cat. of Sculpture*, III. No. 1893.
38. Bust of Hadrian (76-138 A.D.).  
Formerly in the Villa Montalto at Rome. From the Towneley Collection. *Cat. of Sculpture*, III. No. 1897.
39. Bust of Antinous, the favourite of Hadrian (about 110-130 A.D.). He is here represented with the ivy wreath of Dionysos. The head, which is mounted on a modern bust, is probably derived from a statue of heroic size. The fragments of it are said to have been found with the head on the Janiculan hill at Rome.  
From the Towneley Collection. *Cat. of Sculpture*, III. No. 1899.
40. Bust of Marcus Aurelius, emperor and philosopher (121-180 A.D.). He wears a beaded fillet, a wreath of bearded corn, and a veil, the sacrificial costume of the College of Arval Brothers. This was an ancient corporation, whose primary duty was to conduct annual sacrifices to the goddess Dea Dia, on behalf of the crops.  
From the Towneley Collection. *Cat. of Sculpture*, III. No. 1907.
41. Relief representing a visit paid by Dionysos to the house of a mortal, perhaps Icarion, an Athenian who, according to the story, received the god hospitably, and was taught by him the art of making wine. Dionysos appears in his Indian form, bearded and corpulent, and accompanied by his train. In the background a Satyr is decking the house with festoons. This representation of a Greek house, with its outer courtyard and accessories, is rare and interesting. A work of the younger Attic school. End of 1st century B.C.  
From the Towneley Collection. *Cat. of Sculpture*, III. No. 2190.
42. The Apotheosis of Homer. In the upper part of the scene are Zeus (Jupiter), Apollo, and the nine Muses on a hill in which is a cave. Beside it is a statue of a poet, perhaps the dedicatory of the relief. In the lowest line of the relief, Homer is enthroned between kneeling figures of Iliad and Odyssey. Behind him are Time and the World; before him are personifications of History, Myth, Poetry, Tragedy, and Comedy. Nature, Virtue, Memory, Faith, and Wisdom stand in a group on the right. These symbolic figures are identified by inscriptions. The relief is inscribed with the name of the sculptor Archelaos, son of Apollonios of Priene. 2nd century B.C.

# LIST OF PLATES.

## PLATE.

Found at Bovillae. Purchased in 1819. *Cat. of Sculpture*, III. No. 2191.



'Αρχέλαος Ἀπολλωνίου ἐποίησε Πριηνεύς.

FIG. 4.—SIGNATURE OF THE SCULPTOR ARCHELAOS OF PRIENE.

## PLATE.

(modern Kabushia), in the Egyptian Sudan on behalf of the Sudan Excavations Committee of the University of Liverpool. The bronze was acquired by the British Museum, in 1911, through the liberality of the Sudan Excavations Committee, in consideration of a contribution towards further excavations, made by the National Art-Collections Fund. *Select Bronzes*, pl. 61.

50. Relief from a mirror case. The bronze has been beaten out from the back (or *repoussé*), punched and chased.

Aphrodite, accompanied by Erotes, withdraws her veil and looks at a young Phrygian (probably Anchises, father of Aeneas) who is seated at her side. 4th century B.C.

From Paramythia, in Epirus. Purchased in 1904 from the Hawkins Collection, with the aid of the National Art-Collections Fund. Compare *Cat. of Bronzes*, No. 287; *Select Bronzes*, pl. 27.



FIG. 5.—THE PORTLAND VASE (PLATE 52).

51. Two-handled bronze vase (Amphora), richly decorated. The handles are in the form of athletic nude figures straining backwards, and supporting conventionally-treated lions with each hand. Below each is a finely-chased Siren on an inverted palmette. 5th-4th century B.C.  
Purchased from the Pourtales Collection, in 1865. *Cat. of Bronzes*, No. 557; *Select Bronzes*, pl. 11.

52. The Portland Vase. A glass vase, in layers of dark blue and opaque white. The layer of white glass and here and there the blue glass have been carved in relief, in the manner of a cameo. The subjects are doubtful, but appear to be scenes from the story of Peleus and Thetis. On the side shown in the plate Peleus watches Thetis asleep, in the presence of Aphrodite. The work is of the 1st century A.D.

The tradition that the vase was found in a marble sarcophagus in the Monte del Grano, near Rome, rests on no good authority. It was formerly in the Barberini Palace, whence it passed to the collection of the Dukes of Portland, by whom it has been deposited in the British Museum. *Cat. of Gems*, No. 4036.

43. Relief of a Maenad in frenzy, with a dagger and half of a slain kid. A Græco-Roman copy of a type devised by the younger Attic school of sculpture.

From the Towneley Collection. *Cat. of Sculpture*, III. No. 2194.

44. Aphrodite. Colossal bronze head in fine ideal style, of the 2nd century B.C. From a statue. The head is probably of Aphrodite, though the identification cannot be certainly established.

Said to have been found at Satala, in Armenia Minor. Purchased in 1873. *Cat. of Bronzes*, No. 266; *Select Bronzes*, pl. 13.

45. Hypnos or Sleep. Winged head from a statue. The type of the complete figure is that of a youth, half running and half hovering, with a poppy seed-vessel and a horn in his hands. In order to give the head its true poise and significance, it must be compared with an example of the complete figure which is at Madrid, and of which a cast may be seen in the Gallery of Casts at the British Museum. A work of the 4th century B.C., perhaps of the school of Praxiteles.

From Perugia. Purchased in 1868. *Cat. of Bronzes*, No. 267; *Select Bronzes*, pl. 14.

46. Head of an African. A bronze head with vivid portraiture of a native of North Africa. The eyes have been inlaid with enamel, and part of the substance remains in the sockets. 3rd century B.C. (?).

Found at Cyrene, in 1861, by Captain R. Murdoch Smith, R.E., and Commander Porcher, R.N., on the original floor of the Temple of Apollo, and buried deep below a mosaic pavement of later date. *Cat. of Bronzes*, No. 268; *Select Bronzes*, pl. 15.

47. The Satyr Marsyas starting back in surprise. The subject is probably derived from a group by Myron (5th century B.C.), showing Athena rejecting the pipes (which disfigured her face), in the presence of Marsyas. The Satyr then picked them up, and so incurred the wrath of the goddess. The Athena of the group has been lately identified in a statue now at Frankfurt. A cast is shown in the Gallery of Casts at the British Museum.

From Patras. Purchased in 1876. *Cat. of Bronzes*, No. 269; *Select Bronzes*, pl. 16.

48. Aphrodite. Statuette of Aphrodite Anadyomene (that is, coming up from the waves). She appears to be tying a fillet round her head. Probably after a type of the 4th century B.C.

Found in the Peloponnesus, and formerly in the Nani Collection at Venice. Afterwards in the Pourtales Collection, from which it was purchased in 1865. *Cat. of Bronzes*, No. 1084; *Select Bronzes*, pl. 45.

49. Head of Augustus, represented as in early manhood, and of heroic size. The bust is in remarkable preservation, the inlaid eyeballs, which are usually missing in ancient bronzes, being perfectly preserved.

It was discovered in December, 1910, by Prof. John Garstang, who was carrying on excavations at Meroë





HARPY TOMB - WEST SIDE.  
(94)

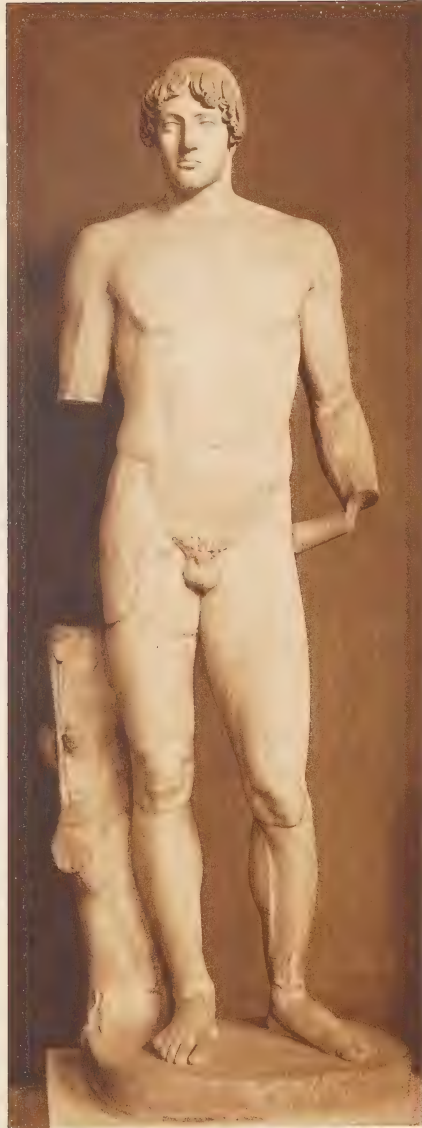




STRANGFORD APOLLO  
(206)







CHIOSEL-GOUFFIER APOLLO  
(209)





*British Museum*

*The Discobolos by Myron*

THE DISCOBOLOS







*British Museum*

DIADUMENOS OF VAISON  
500]





FARNESE DIADUMENOS  
(501)







*Acropolis, Athens*

*The Trustees of the British Museum*

CARYATID OF THE ERECHTHEUM  
(407)





PERICLES  
(549)

*The Handyside Press Ltd.*







ASCLEPIOS  
(550)





MAUSOLOS AND ARTEMISIA.  
(1000. 1001)







COLOSSAL HORSE  
FROM THE MAUSOLEUM.  
(1002)





EQUESTRIAN TORSO  
FROM THE MAUSOLEUM  
(1045)







NEREID  
(912)





*British Museum*

*The Vandergent Collection*

SCULPTURED DRUM.  
TEMPLE OF ARTEMIS, EPHEBUS  
(1206)





*British Museum*

*The Trustees of the British Museum*

DEMETER OF KNIDOS  
(1300)







HEAD OF DEMETER OF KNIDOS  
(1300)

*no. 1000/1001, Knidos, 1300*





*Antique - Hellenic*

*The Sandwich Plasterer Ltd*

SOCRATES







*British Museum.*

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SOCRATES





APOLLO FROM CYRENE  
(1380)





ENDYMION  
(1793)







*Statue of Aphrodite*

TOWNELEY APHRODITE  
(1574)

*Statue of Aphrodite*





FARNESE HERMES.  
(1599)







*British Museum*

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A MOURNING WOMAN





*British Museum*

*The Tondal & Partners Ltd*

HEAD OF YOUNG DIONYSOS  
(1627)





HERAKLES  
(1731)







WESTMACOTT BOY.  
(1754)





APHRODITE OF KNIDOS



*British Museum**The Sculpture*

APHRODITE OF KNIDOS







HEAD OF A GAUL  
(1770)





*British Museum*

*The Foundry Printers Ltd*

GERMANIA  
(1771)





HEROIC HEAD  
(1785)







*British Museum*

CARLISLE MELEAGER

*The Handych Painter Ltd*





*Brit. Museum*

*John Parry, 1858*

ALEXANDER  
(1858)





*British Museum*

*The Vandyke Printers Ltd*

JULIUS CAESAR  
(1870)





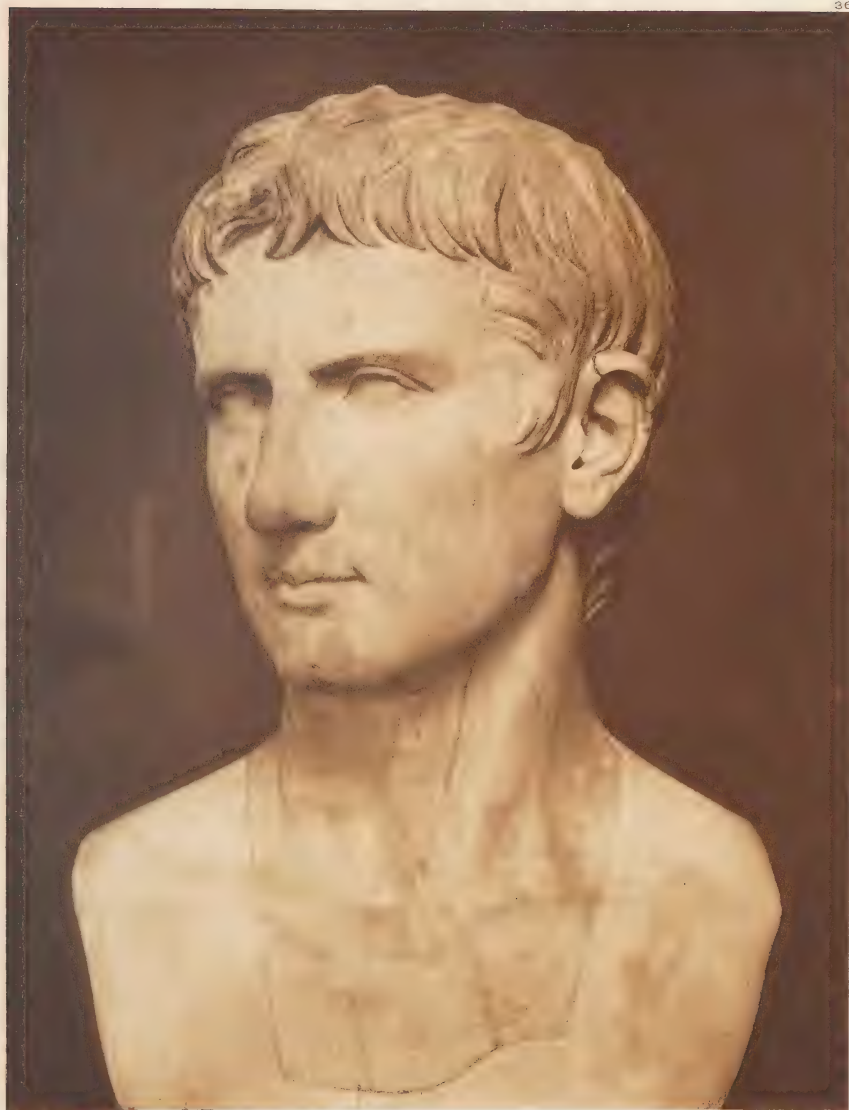


*British Museum*

*The Vandyke Printers Ltd*

ANTONIA OR CLYTIE  
(1874)





AUGUSTUS  
(1877)





TRAJAN  
(1893)

*The Vandyke Printers Ltd*







HADRIAN  
(1897.)





ANTINOUS  
(1899)





*British Museum*

*The Vandyke Printers Ltd.*

MARCUS AURELIUS  
(1907)







DIONYSOS AT THE HOUSE OF ICARIOS. (?)  
(2190)





APOTHEOSIS OF HOMER  
(2191)

*Handy & Perkins Ltd.*





*British Museum*

*The Dunnington Collection Ltd.*

MAENAD IN FRENZY  
(2194)







APHRODITE  
(266)





HYPNOS OR SLEEP  
2671

*The Temple of Apollo, Delphi*

*From the Louvre*





AFRICAN FROM CYRENE  
(268)







*British Museum*

*The Foundry, Portland St.*

MARSYAS  
(209)





*British Museum.*

*The Vandyke Printers Ltd.*

POURTALÈS APHRODITE  
(1084)





British Museum

The Paragon Press Ltd

AUGUSTUS OF MEROE







BRONZE MIRROR - CASE

*Engraving of the original*
*The Tomb of Brindisi*





POURTALES VASE  
(557)





THE PORTLAND VASE









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British Museum, Dept

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